

RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

December 1955

Vol. 1 - No. 6



/ DIXON '55

EDISONIA

by Ray Wile

EDISON TAKES:

An error in the English magazine The Record Collector brings up the question of the method of indicating takes on the Edison Discs. In their discography of Frieda Hempel (August 1955) the following statement was made. Edison discs have alphabetical suffixes, 'A' 'B', etc., which are not included in above listings, as these only serve to indicate which pressing or matrix copy was used for an issue. Personal check shows that due to method used in making matrix copies, an 'L' copy will be as clear as an 'A' pressing." This statement shows some of the misinformation prevalent concerning the Edison discs. The real place to notice the mistake in these statements is in the case of Edison jazz. The Charles A. Matson Creole Serenaders have been found in A and B takes. One is hot; the other is lukewarm. Another example is that of the Original Memphis Five. In one case there is a good trumpet solo but not in the other. In the classical line the three versions of the Rapold-Spenkling recording of the Bach-Gounod Ave Maria show differing horn placements in front of the artists. A telephone check with Dr. Frederick Summerill, who has probably the finest collection of Edison discs in existence, amplified my feeling concerning the issues. Sample numerical information might be 5359-A-1-1 which appears on a test pressing of 'The Darky Parson's Story of Creation' by the Apollo Quartet. A stands for the take, 1 stands for the pressing run and the final 1 indicates the mold number. I have not as yet discovered if the mold numbers ran consecutively or were resumed for each pressing run. The master lists at the Edison foundation also indicate take information.

The type of master indication sometimes can date the Edison disc. If the master number is a mirror image it is usually certain that the record was one of first issue of Edison, an issue soon withdrawn. In these cases,

takes were not indicated and only mold numbers appeared. Other than this the numbers can only give the date of recording a more reliable guide to dating than the time of issue, since Edison discs sometimes were issued years after the date of recording.

The practice of issuing various takes of Edison recordings was apparently common practice for the company. It is my feeling that virtually every Edison disc exists with at least two or three takes. This, I believe, is even true with the later issues when the company was experiencing its sharp drop in sales.

Unissued Recordings:

The quantity of unissued Edison material never ceases to amaze me. In the classical line it is known that Achte made at least twelve sides with one being issued. Kerseff made, she believed, a similar number. Again only one was issued but in several combinations. Altogether Edison made about 14,000 masters and I would hazard a guess that not more than half of them saw the light of day on discs. A very few were dubbed onto cylinders and only appeared in that form. The Edison lateral catalogue is even more fascinating when one considers the small amount that actually appeared. Even though lateral Edison recording began in the beginning of 1928 lateral records were only issued for a few months in 1929. Some of the masters for the unissued disc material exist in New Jersey. I was told that these, the company felt should be kept, were plated and placed in storage. The others were disposed of. It is our hope to issue a copy of the lateral master book if possible.

Request for information:

Dr. Duane D. Deakins of 1057 Paloma Street

Stockton California is working on a catalogue of American cylinder issues. He is particularly interested in early cylinder listings and would like to hear from anyone willing to assist in his endeavors.

ROGERS ROOST by Roger Dunn Facts for Modern Jazz Fans

Bill Perkins on tenor takes beautiful solos on Stan Kenton's "Yesterdays" and Weedy Herman's (Ralph Burns comp.) "Gina".

Jimmy Guiffre has an amazing clarinet solo on "Martians Go Home" and a great tenor lick on "That's What I'm Talking About" by Shorty Rogers Quintet on Atlantic LP 1212

RICHIE KAMUCA tenor, has the solo spot on Weedy Herman's "Where or When" and "Captain Ahab"

Dick Sherman (tpt), Bill Harris (tb) Flip Phillips (ten) have solos on "Guess What" (Clor LP 132) by Chico O'Farrell.

Red Rodney (tpt) out "The Geef And I" & "All God's Children Get Rhythm" Jan., 1947 for Keynote, with Chaleff (bari), Eager (ten), and Tiny Kahn (drums). They have now been released on Emarcy LP 36016.

Chubby Jackson recorded "Two Heads Are Better Than One" (comp. Rogers) and "Head Hunters" (comp. Fishkin) Nov. 1945 for Keynote. They are now on Emarcy LP 36016.

Senny Berman takes the wild trumpet solo on Weedy Herman's "Your Father's Mustache" Cel 36870.

The 1952-'53 Metronome All-Stars have their "How High The Moon" and "St. Louis Blues" jam session (Elldridge-Frez-March-Gibbs etc) on the 12" MGM LP 3176.

CARL FONTANA is the trombone soloist on Stan Kenton's "Sunset Fever" (comp. Kenton) and "Limelight" (comp. Mulligan).

Gil Evans arranged "Meendreams" & "Beplicity" for the Miles Davis's Capitol recording group.

Charlie Parker was satisfied with only one of his recordings, that being "Just Friends" with strings. Bird wrote "Shaw'Nuff" "Confirmation" and "Anthropology" without any help from Dixie as commonly thought.

Jim Buffington made the first bebop French Horn solo recorded on "Horn Belt Boggle" by Mitch Miller's orch. (Four French Horns-rhythm & harpsichord).

Foreword

One of the most significant pioneers of syncopation was the distinguished composer, director and band leader James Reese Europe who fostered a musical era here in New York during the second decade of our century. His contributions to the overall evolution of popular dance music cannot be more emphasized.

Europe in concert with Ford Dabney were instrumental in the success of popular dance duo, Irene and Vernon Castle as they provided much of the musical score and arrangement which made the Castles a sensational American dancing institution. It was this same James Reese Europe who was one of the pioneers to introduce 'syncopated' music to an admiring overseas public during the first World War. Historically important is the fact that chronologically it can be traced that the musicians under the 'Europe' banner were the embryonic core for many of the great Negro bands which were to follow. Perhaps his most timely contributions were his organizations of the 'Clef' and 'Tempo' clubs; Booking agencies which sought to give the Negro musician and entertainer a dignified position in our musical society. However fate did not reward Europe with a long life. It was during his most successful year that he met an untimely & violent death at the hand of a recalcitrant musician. This cut short the career of a man, who according to many, was destined for even greater fame and fortune and perhaps even immortality. The demise of Europe meant more than just the passing of a competent musician and leader. It signified the end of a man who as a pioneering morale force was so important in successfully coordinating syncopated music with the popular dance.

Prelude

James Reese Europe was born in Mobile Alabama, February 22, 1881 and it was there that he spent his earliest years. Before James was 10 years old his family changed their residence to the nation's capitol, Washington D.C. It was here that James attended the district's public schools and also began his musical education. He became a violin pupil of Enrico Hurelei, assistant director of the United States Marine Band and it was more than likely that this early preparatory training was of invaluable worth to Europe in his prolific composition of march music which followed in later years...

His adventure into musical study must have been enhanced by his family's background as both his sister Mary and brother John were accomplished musicians.

The Formative Years

It was in 1904 that Europe made his initial trip to New York and there he secured jobs as a pianist. His first important musical capacity was as the director of Jolly John Larkin's company. He next was seen in the role of a musical director with the Cole-Johnson company's production of 'Shoofly Regiment.' His first successful musical composition 'Gay Luneta' was the hit of this show. Later Europe was found serving as musical director of the Smart Set company and, his last appearance in this capacity was with Bert Williams "Lord of Koal" company.

The Clef & Tempo Clubs

It was in 1910 that Europe organized the Clef Club with headquarters at 134 W53 St NYC which soon became a clearing house for the Negro musician and entertainer who benefited by obtaining more employment and better remuneration. However, some differences between Europe and members of the Clef Club caused him to withdraw from his activities as president... He organized another group, the 'Tempo Club' with the assistance of Ford Dabney and Wm. Tyers. Through this organization Europe enlarged the booking activities as hundreds of musicians were furnished weekly to members of 'society' in and out of New York. On some occasions entertainers were sent as far west as Chicago.

Carnegie Hall Concert

Perhaps the most notable booking job of all was the 125 singers and players who took their bows at a Carnegie Hall concert, Mar. 11, 1914, which was presented by the 'Clef' organization. This was a most unique event as the instrumentation heard and seen was unprecedented in the annals of all known music presentation. Europe's zeal for innovation, especially for a sound which he thought was typical of Negro harmony, can best be summed up in his own words (via a N.Y. Evening Post interview)...

"For instance, although we have first violins, the place of the second violins with us is taken by mandolins and banjos. This gives that peculiar steady strumming accompaniment to our music which all people comment on, and which is something like that of the Russian Balalaika Orchestra, I believe....

Then, for background, we employ 10 pianos. The result, however, is a background of chords which are essentially typical of Negro harmony. Other peculiarities are our use of two clarinets instead of an oboe. As a substitute for French horn we use two baritone horns, and in place of the bassoon we employ the trombone. We have no less than 8 trombones and 7 cornets....."

In the preceding interview Europe gave an account of the nomenclature of one of his larger units... However, Europe also innovated with smaller combinations. One unusual group which appeared at the Lafayette theatre billed as the 'Europe Double Quintet singing and instrumental aggregation' consisted of 3 bandolins, 1 banjophone, 2 violins cello, bass violin, piano & drums. Four of the members doubled on voice parts; they being 2 tenors, baritone and basso.

Irene & Vernon Castle

It was about 1914 when Irene and Vernon Castle, under the sponsorship of Elizabeth Marbury (first Lady of the Democratic Party), began exhibiting their 'revolutionary' new dance steps. Dame Fortune began to smile on the Castles immediately following a Philadelphia engagement on which occasion Europe and his orchestra provided the musical accompaniment. This prompted the Castles to secure the services of an 18 piece coloured organization under the direction of James Reese Europe for a proposed road tour. The terpsichore of the Castles and the syncopated innovations of Europe... were the essential ingredients to supply the spark for a new musical experience here in the U.S. The group traveled to many cities of the East and middle West where they sowed the seeds for their future success. Upon their return to New York, the society dance craze spread like wild fire. For months the Europe musicians held forth at "Castles In The Air," which was the principal institution of its kind in greater New York. Another dance team, Joan Sawyer & Rudolph (Valentino) ably accompanied by Tim Brynm's syncopated music were also wooing the public's dance favor and were probably the greatest competition to the Castle-Europe combination.

Victor Recordings

Jim Europe, as he was now being called, along with his 'Tempo' club associate-Ford Dabney, were supplying the Castles with a prolific ..

amount of musical composition. The public who were doing the steps to the Hesitation or Boston, Tango, One Step and Maxixe found such compositions as 'Castle House Rag', 'Castle Lane Duck', 'Castle Valse-Classique', etc. conducive to the dance trend which was sweeping the nation. The Castle's name became a byword wherever people danced. The Victor company in 1915 were quick to spot the public's spontaneity toward the Castles and Jim Europe as they signed the Europe band to a series of recordings. The Castles were timely publicized on these discs by a label inscription "Recorded Under the personal supervision of Mr. and Mrs. Vernon Castle." The signing of the Europe band for recording work set a new precedent for phonograph companies as this was the first colored organization to be commercially recorded. The popularity of Europe's Victor recordings must have carried on for several years as the Victor 1923 catalogue still retained some 1915-'16 recorded selections.

Europe - The Institution

Europe's emergence as a power in the dance field became emphatically evident following his tenure with the Castles. In the immediate years just before the United States' entrance into World War I the demand for Europe's band units were tremendous. As many as 12 spots along Broadway, including such famous restaurants as Churchill's, Murray's, Rector's, Delmonico and Sherry's, concurrently displayed Europe's name on their marquees. His business of furnishing bands for dancers became so large that he had to establish a special office in Harlem with an office force. The year before the War, Europe did more than \$100,000 worth of business.

Lieutenant Jim Europe

When Colonel William Haywood started to organize the old 15th Regiment, James Reese Europe joined and later secured a commission. Subsequently, Colonel Haywood authorized Lieut. Europe to form a crack band. Lack of suitable finances seem to stymie the operation. Europe admitted that there would be a need for key men who would have to be paid an additional sum above the army standard pay in order to induce them to leave their civilian status to join up with Europe's bandmen in the peacetime army. Haywood called upon the 'Tin Plate King', Mr. Daniel C. Reid and he was able to receive a grant of \$10,000.

This was all that was necessary for Europe to put into effect his original plan to increase the complement of the regiment band from 28 to over 50 pieces. The next problem which perplexed Europe was the lack of good reed players. He received military & money orders to travel to Porto Rico which accordingly boasted the best reed men. There, Jim enlisted the services of 18 reed instrumentalists and brought them back as members of the 15th N.Y. Infantry. Jim also went to Chicago to obtain the services of the excellent solo cornetist, Frank De-Broite. It took a substantial monthly premium to separate Frank from his civilian musical duties. Within a few months Europe developed the 15th Regiment band into a musically competent organization. Although Europe was the dynamic force behind the formation of this band, he was primarily a line officer and his work with the band was officially in addition to his other duties. At that time U.S. bands were under the command of non-commissioned officers. In the case of the 15th the band was in command of Band Sergeant Eugene F. Mikell.... When the U.S. declared war, the 15th became one of the 1st combat teams sent overseas. Colonel Haywood had to eliminate some red tape in order to allow Europe to go in addition to Sgt. Mikell, and that Europe should be especially designated band leader, so that the expedition could have benefit of his direct leadership over the musicians.

In France

Apparently the most conspicuous occasion overseas for Europe and his musicians was the tour of France from Feb. 12, 1918 to Mar. 20, 1918 in which "the band traveled about 2000 miles and furnished music in more than 25 cities or towns." The following excerpts from periodicals of that day define the popularity of the Europe band.

"From the first, the band had a reputation among the troops as the 'jazziest, craziest, best tooting outfit in France' and the civilian population in Paris and elsewhere praised it to the skies!... Colonel Haywood wrote that the band was 'the most wonderful thing over here'. Arthur W. Little (who was the executive commander of this band) described its farewell from Aix-Les-Bains poetically: Little, who marched alone at the head of the band, wrote:

"When we arrived at the railroad station.... and the train rolled or rather crept in, a guard of police and railroad attendants had to precede it, to clear the

tracks to avoid wholesale carnage.... The band played its farewell; The crowd cheered without ceasing; women and children wept. When, at last, the call 'En Victoire' passed down the line, the cheeks of the few remaining unkissed babies of that town were presented to me for attention...."

These were just a few of the laudatory mentions about the band. The 15th, soon to change its identity to the 369th Infantry regiment, not only provided their listeners with an excellent musical organization, but were achieving meritorious feats on the battlefield as well.

Triumphant Return

Europe and his 369th Hellfighters, fresh from their musical exploits overseas, returned to the U.S., aboard the S.S. Stockholm, Feb 12, 1919. According to a New York Age announcement a welcome concert was in order. (for Feb. 23, 1919) "A big welcome concert at Carnegie Hall, Sunday Night at 8:30..... given by the Clef Club Arabian Knights on which occasion Col. William Hayward and the 171 medal heroes of the regiment, including... Lieut. James Reese Europe and his band are expected to be presented. Secretary of War Baker, Governor Smith, Ex-President Taft, Mary Garden and Enrico Caruso have been asked to be the welcome committee of honor. Monday Radiograms were sent to the Steamer Stockholm at sea inviting Col. Hayward, the honor men and the regiment band to the evening concert." The announcement further advertized,... "Hear the Songs that the Doughboys of the fighting old 15th sang as they went over the top! Hear the jazz tunes of Lieut. James Reese Europe's famous Ragtime Soldier Band which set all France whistling and dancing. Hear Sergt. Mikell's Great song hit, 'Camp Meeting Day' which created such a furor at the big Armistice celebration in Paris London and Rome." On Feb 17, 1919, The Europe band of "sixty pieces of brass & reed, and a field music section of 30 trumpets & drums" headed a parade which was in honor of its marching constituents, the 15th. About one million New Yorkers turned out to hear and watch as the 15th marched from 23rd Street to 145th Street.. Europe's band was playing 'Here Comes My Daddy Now' in fine ragtime fashion.

It was the very next month that Europe and his military band began a world tour! The initial concerts were given in the Manhattan Opera House and the next stop was Easton Pa....

Before the band left New York they managed to make some historical recordings for the Pathe Company. The Pathe advertisement informed the public: "Another big scoop for Pathe. Lt. Jim Europe, 'The Jazz King' and his famous 369th U.S. Infantry 'Hell-Fighters Band' are now recording exclusively for Pathe records. The famous overseas band is now making a triumphal tour of the country from Maine to California. Everybody wild about the lively jazzing and syncopated rhythm. Lt. Noble Sissle and Creighton Thompson, popular tenor and baritone, respectively are two of the band's favorite soloists. The first will be released about April 20, 1919.

Coda

Ironically, Europe did not fulfill the Pathe announcement concerning the 'tour from Maine to California.' Death administered by an abject incensed drummer, Herbert Wright, at Boston's Mechanic Hall claimed James Reese Europe just at the commencement of the 'Hell-Fighters' triumphal' tour. The altercation which led to the fatal stabbing on Friday, May 9, 1919 seem to stem from an admonition given by Europe to Wright over the latter's failure to follow the rules. Europe, even after receiving the wound, did not realize the severity of his injury. He calmly delegated authority to bandsman, Felix Weir to conduct the rest of the program. Jim was removed to a local hospital where he died a few hours afterward. Thousands of New Yorkers paid tribute to the memory of James Reese Europe at his funeral. His body was escorted to Pennsylvania Station & sent to Washington D.C., the former home of the deceased. Europe was buried with full military honors in Arlington Cemetery.

So, like the coda which signifies the conclusion of a musical composition, death was the ending note to the musical creativeness of master musician, James Reese Europe.

The cover of 'Record Research' was drawn by Mrs. Marshall W. Stearns, wife of the director of the Institute of Jazz Studies... 'Dixon' is the pen name employed by the good Mrs. Stearns.

Personnel of the Jim Europe Band(s) Although it may be an almost impossible task to identify any of the musicians from the actual recordings by ear, Record Research has been fortunate in obtaining a token list of some of those musicians who were with Europe during his 'Society' & 'March' band periods..

Russell Smith, Pops Foster, Frank DeBroite, Jake Porter-Tp; Herb Flemming, Dope Andrews-tb; Pinkhead Parker-sax; Opal Cooper, Cloyd Smith, William C. Elkins, Joe Meyers-Bnj; Arthur Gibbs, Eubie Blake, Elliot Carpenter-piano; John Ricks-ba; Louis Litchell, Broadway

Europe's Society Orchestra		Lieut. Jim Europe Discography	
		*Recorded under personal supervision of Mr. and Mrs. Vernon Castle	
		1915 - 1916	
910-2	*Castle Walk	"Jas. Europe-Dabney" RMV B258 V1	17553
911-1	*You're Here And I'm Here	"Jerome Kern"	-
-1	Too Much Mustard	"Cecil Macklin"	35359
-2	Down Home Rag	"Wilber C. Sweatman"	-
-1	Irresistible-Tango Argentina	"L. Lozatti"	35360
-1	Amapa-Maxixe Brazilian	"J. Storoni"	-
-1	*Congratulations Waltz (1)	"Jas. Europe"	35372
-3	*Castle House Rag	"Jas. Europe"	-
-1	*Castle's Lane Duck	"Jas. Europe"	35372 (2)
-3	*The Castles In Europe One Step	"Jas. Europe"	- (2)
Lieut. Jim Europe's 369th Inf. ("Hell Fighters") Band - *vocal, Noble Sissle		ca. March/April 1919	
T67470-1,2	Broadway "Hit Medley" (3)		PatF22082
67471-1	St. Louis Blues	"Handy"	- 22087
T67472-1,2	How Ya Gonna Keep 'Em Down On The Farm	"On The Farm"	- 22080
T67473-1,2	Arabian Nights	"David-Hewitt"	- 22080
67474-1,2	Indianola	"Onivas"	- 22081
67475-1,2	Darktown Strutters Ball	"Brooks"	- 22082
Creighton Thompson And Lieut. Jim Europe Singing Serenaders			
T67477-1(4)	Exhortation	"Cook"	PatF22084
T67478-2	Exhortation	"Cook"	-
Lieut. Noble Sissle And Lieut. Jim Europe Singing Serenaders			
T67478-2(4)	Little David Play On Your Harp "Negro Spiritual"		PatF22084
T67479-1,2	Little David Play On Your Harp "Negro Spiritual"		-
Same Credits as 67470			
T67485-1,2	That Moaning Trombone	"Bethel"	PatF22085 (5)
T67486-1,2	Memphis Blues	"Handy"	- (5)
67487-1,2	Russian Rag	"Cobb"	PatF22087 (6)
67488-1,2	Ja - Da	"Carleton"	- 22082
Lieut. Noble Sissle Acc. By Lieut. Jim Europe's 369th U.S. Inf. ("Hell Fighters")			
T67515-2	Lirandy	"Sissle-Europe-Blake"	PatF22089
T67516-2	On Patrol In No Man's Land	"Sissle-Europe"	-
Creighton Thompson (with same accomp. credits as above)			
T67517-1,2	Jazz Baby	"Sissle-Europe-Blake"	- 22103
Same Credits as 67515			
T67518-2	All Of No Man's Land Is Ours	"Sissle-Europe"	- 22104
T67519-1	Jazzola	"Robinson-Morse"	-
67520-1,2	When The Bees Make Honey	"Donaldson"	- 22103
Lieut. Jim Europe's Singing Serenaders			
67522-2	Roll Jordan Roll		- 22105 (7)
?	Ev'rybody Dat Talks 'Bout Heaven Ain't Goin' There		- 22105
Lieut. Jim Europe's 369th U.S. Inf. (Hell Fighters) Band - *Vocal, Noble Sissle			
67666-1	The Dancing Deacon		PatF22167
67667-1	That's Got 'Em	"Sweatman"	- 22146 (8)
67668-1	Clarinet Marmalade	"Shields-Ragas"	- 22167 (6)
67669-1	Missouri Blues	"Brown"	- 22147 (9)
T67670-1	Dixie Is Dixie Once More	"Turner-Kard"	- 22146
T67671-1	Ly Choc'late Soldier Sammy Boy	"Van Alstyne"	- 22147
Lieut. Jim Europe's Four Harmony Kings			
67672-1,2	Swing Low Sweet Chariot		PatF22187 (7)
67673-1	One More Ribber To Cross		-
Lieut. Jim Europe's 369th U.S. Inf. (Hell Fighters) Band - vo, Singing Serenaders			
?	Plantation Echoes	"Coates"	PatF22086
?	Haunting Blues	"Handy"	-

Notes:

- (1) Label indicates sub-title, "Castle's Lane Duck"
- (2) "Congratulations" & "Castle's Lane Duck" were aurally similar.. Same for "Castle House Rag" vs. "Castles In Europe..." - Label error or title change!! - Research necessary..
- (3) Sub-titles on label - Intro: I've Got The Blue Ridge Blues, Madelon, Till We Meet Again, Smiles
- (4) Master numbers, contrary to our listings, are indicated in J.D. p 426
- (5) Re-issued from the vertical cut Pathe Frere to the lateral cut Perfect 14111 and Pathe Actuelle 020929 as by "Jim Europe's Band"
- (6) same as 5, except 'to Perfect 14110 and Pathe Actuelle 020929
- (7) Re-issued from the vertical cut Pathe Frere to the lateral cut Perfect 11056 and Pathe Actuelle 020851 as by same credits on PatF..
- (8) probably on Operaphone 31117-A as by "Jazzazza Jazz Band"
- (9) listed master number T67667-1 appears in Index to Jazz p.310

Jones, Buddy Gilmore, Battle Ax Kenny - drums.

Those musicians listed are just a handful out of 180 or more instrumentalists who performed in bands under the private banner of Jim Europe. Of these Herb Flemming & Dope Andrews did record with the Pathe org.. and Battle Ax made at least one on Victor.

(Definition: Record Sleeve is a protective covering usually made of paper or cardboard which covers the disc and protects it against scratch, dust and dirt)

One of the Record Industry's most compatible advertising and publicity mediums is the sleeve. Serving as an enormous merchandise machine, it has successfully applied its advertising potency on a long procession of company products including radio, records, phonographs, needles, parts, bills, etc.

It is astonishing to learn that the record companies thought so little of this medium that advertising was not used until many years after the first sleeves were introduced. They concentrated their advertising efforts on newspapers, magazines and catalogues; and added advertising on their sleeves only as an experiment to utilize the space that existed.

First advertising copy reveals an emphasis on marches & classical selections. There was also a concern for the care of company products.

One of Columbia's first sleeves declared, "Columbia records are uniformly recorded at a speed of 80 revolutions per minute. We cannot too strongly impress upon our patrons the fact that to obtain the best results in reproduction, the instrument upon which the record is played should be running at exactly that speed. The most reliable means of insuring this is to pin a small piece on the turntable of the instrument. Then, using the second hand of your watch as a guide, regulate the machine so that the turntable makes 20 revolutions to 15 seconds. The revolutions may easily be counted by keeping track on the paper on the turntable."

While the Columbia Company were expressing concern for the proper speed of their records, the Victor company were placing emphasis on a diagram & instructions for caring for the Victrola. They stressed the following seven points:

1. Use the Victrola constantly. Don't be afraid of wearing it out.
2. Do not wind spring too tightly.
3. Victor Records, Victor Machines, Victrola, Tungs-Tone Stylis and Victor needles are scientifically coordinated & synchronized in the processes of manufacture, and their use, one with the other, is absolutely

essential to a perfect reproduction. Use the Victor family of products.

4. The turntable on the Victrola should run at the uniform speed of 78 revolutions per minute.

5. Keep the friction leathers on the governor well oiled.

6. Should the motor become sluggish, oil the bearings of all moving parts.

7. Keep the records free from dust, as dirt on a record clogs the sound wave grooves & has a tendency to blur the reproduction.

The last statement can be made more complete by adding, "Place record in sleeve when not in use to protect against dust; dirt and scratch from appearing."

The Edison Company had an unusual approach to the cleaning of records. They warned, "If records become soiled and need cleaning, wipe with cloth dampened with alcohol. Wipe dry with small piece of silk velvet. DONT USE WATER".

Edison also instructed their buyers not to play the records with any other attachments or instruments except the Diamond Disc Phonograph and with the Edison Diamond Disc Reproducer.

The Edison sleeve was most unusual for it featured a closed envelope to guarantee complete freedom from dust and dirt. It was later changed to the more conventional "center hole" method due to the confusion in reading credits on the part of the buyer.

Another unusual approach was the printing of a revue on the upper or lower part of the sleeve. A typical Edison write-up was that of "Sister Susie's Sewing Shirts For Soldiers", an early World War I vaudeville piece, sung by Billy Murray. Edison wrote, "The great European War has given inspirations to many popular-song writers, but few have turned to comedy for their theme. As a specimen of a popular song of the day this one is a big success but as a contribution to the 'tongue twisters,' this lyric ranks with 'Peter Piper picked a peck of pickled peppers' and 'She Sells Sea Shells,' & will probably become immortal. Billy Murray has greatly strengthened his reputation for sobriety by being able to enunciate so clearly these elusive syllables. As is the usual Edison custom

in recording songs of this calibre, the rendition is enlivened by a little 'business', in this case the attempt and failure of others to sing the baffling lines."

In the pioneering period, Emerson Records had the distinction of being the leading light in documenting vast listings on their sleeves. On one side of a six and seven inch sleeve, this company printed over 60 listings to publicize the selections in their catalogue. There was also an invitation to ask the dealer for his monthly list of Emerson Records consisting of the best hits and selected musical numbers. Important was an insertion that Emerson Records could be played with a steel needle on all types of disc machines such as Victrola, Gramola, Pathe, etc. without any attachment and on an Edison with an attachment.

An Emerson \$3.00 Phonograph was publicized on another sleeve. Alongside a sketch of the three dollar record player they made this claim. "Plays any size or make of disk record. Equipped with a speed regulator, interchangeable sound box and spring motor. Plays one 12 inch record or two or three small records with one winding. Not a toy but a real phonograph. Weighs six & a half pounds. Can be carried in a suit case."

The Pathe Freres Phonograph Co. conscious of the limited sales of their hill and dale products declared, "You can play Pathe Frere Records on any phonograph. Ask your dealer how." Shortly after, they released their first Actualite Needle Cut Record and in turn announced to the public, "In order to satisfy the persistent demand for a record with the Pathe tone by owners of the talking machine not yet equipped to play the Pathe Record, this company has decided to supply this demand, in so far as it is within its power, by manufacturing a needle cut record. This record will be marked 'Needle Cut' and must be played with the diaphragm in the lateral cut position, and, of course, cannot be played with the Sapphire Ball. signed, Pathe Freres Phonograph Co., Brooklyn New York."

In the early twenties, when most Record Companies were stressing the latest releases,

RECORD SLEEVES - continued

some Department Store sleeves continued to center attention toward the proper playing speed and the care of needles. An interesting sidelight was this insertion, "Diamond, Sapphire or other jewel point needles should never be used with Silvertone Records. They do not give good reproduction and they damage the record."

The first economy maneuver was made by the Gray Gull Record Company when they asserted that their lower price was due solely to an entirely NEW method of selling, and NOT to any reduction in quality. They declared, "Gray Gull Records are required to sell themselves without costly furnishings and without the expense of demonstration. They are simply placed on the store counter, along with other merchandise, to be purchased by those who see and want them. This method naturally and inevitably reduces the cost to the public."

Harmony Records, a subsidiary of Columbia subsequently used the motto, "A Quality Product At A Popular Price." Oriole stressed that their records were the same as those selling at a higher price and guaranteed that they give good service. Brunswick wrote that their records were uniformly priced.

No significant change occurred until ca. 1925 when the first Electrographic Process records were introduced. The new Electrobeam Gannett sleeve compared the old acoustic to the new process:

Old types of recording: - "Five octaves not registered at all, two more octaves faintly registered, remaining four very imperfectly registered, due to horn, diaphragm and other resonance peaks." Electrobeam Recording: "Practically uniform registration of all tones, thus giving all tones their true tone value and quality."

Brunswick explained that the new Electric Process made it possible for every sound or utterance by the human voice or an instrument to be truthfully and faithfully recorded—exactly as sung or played by the recording artist.

Special nomenclatures such as "Electrographic Process".....

"Electrical Recording", "Two Hit Electograph", "Viva-tonal Electrical Process Recording", "Electrically Recorded", were stressed. New companies such as "Electrodisc" and "Electric" entered the field.

European sleeves were most colorful. HMV questioned the buyer as to the history of the dog listening to his master's voice. They explained, "The picture was conceived and executed by Francis Barraud, A.R.A., whose brother had a fox terrier named 'Nipper'. On the death of his brother, Francis had the dog to live with him, since they had always been good friends. He also inherited a small phonograph of the type that employed wax cylinder records, as well as a number of records of his brother's voice. When he played these records he noticed the peculiar interest which Nipper took of the sound of the voice of his late master that came from the trumpet. Watching him one day, Barraud conceived the idea of putting Nipper and the phonograph on canvas, & giving it the title 'His Master's Voice.' From the moment of the acquisition of the picture its charm became evident. It was instantly popular. Its continuing success led the company and all its associated companies throughout the world to adopt it as the trademark of its goods."

American sleeves added the lettering NRA (National Recovery Act) in 1933 and proceeded to drop it after a repeal by act of Congress.

The Hit Of The Week Record during this period stressed the new long playing record (Actually a five minute extended play) and announced that Rudy Vallee was now under contract to record exclusively for Durium Products, Inc. The price 15¢ was clearly marked on the sleeve.

The first Long Playing Sleeve however must be credited to Edison Records. In 1925 they announced "The advent of the Edison Long Playing Record mark a new era in the history of recorded music. Thanks to the genius of Thomas A. Edison, a single Edison Long Playing Record now contains as much music as an entire album of ordinary records and costs far less per minute of music than any record heretofore produced."

The Edison Long Playing Record furnishes all that is needed for the effortless enjoyment of music. It banishes forever the constant annoyances of frequent record changes, since one disc alone affords either a 24 or 40 minute program. It brings to the New Edison Phonograph, already distinguished for being the only phonograph capable of sustaining direct comparison with the living artist, the added honor of being the only instrument on which one may listen to an uninterrupted flow of the world's best music. No other type of record, no other make of phonograph can equal this performance."

In 1934, Decca Records were released to the public for the first time. A Sketch of Bing Crosby and Guy Lombardo, their number one and two attractions, was included on the sleeve. Also publicized were such products as the Decca Portable Phonograph and the Decca Permo-Point and Steel Needle.

Brunswick became the first company to use the RESTRICTED USE NOTICE on their sleeves. They warned, "This record is licensed by the manufacturer only for non-commercial use on phonographs in homes. All subsequent purchasers and users are notified that this record may be used only for non-commercial purposes on phonographs in homes."

At this period, to counteract dwindling sales, companies offered free photos of screen, stage and radio stars. Typical advertizing copy on sleeves read, "FREE with this RECORD a photograph of a Famous Star... Beautiful Album Free. With each record you receive a free coupon. Twenty-five (25) coupons entitle you to a Beautiful Photo Album Free."

Advertisements symbolical of this era were, "whether you want red-hot dance music, fascinating hill-billy ballads, or soft, soothing hymns, Conqueror Records give you the genuine tone fidelity." "Hear old time playing and singing. Sacred, Yodeling, Spirituals, Blues by America's leading entertainers." "Perfect Records are truly the most famous American Records." "Do you know why the greatest musicians and entertainers, in every field, turn to Victor for the preservation of their art & the enlargement of their audi -

Record Sleeves - continued

audiences? The artists are of first consideration in the recording of *Maltese Records*. They are chosen by highly trained specialists of long experience in the industry."

In the late thirties the Victor Company placed emphasis on the rich tone of their phonographs. Other companies were content in placing the firm name and a restricted use notice on the sleeve. Mottos, such as "The Spice of Music," "The Music You Want When You Want It," "The Record of Quality," "Masterworks That Should Be In Every Home" were being used for the first time.

Sleeves during the war years included a one and a half inch sketch of a Minute Man (A Revolutionary War fighter) plus a suggestion "For Victory Buy United States War Bonds and Stamps. Emphasis was once again placed on record listings. Victor, Columbia and even the long lists of selections on their sleeves.

In 1946, Columbia publicized their lamination process. They wrote, "Just play this Columbia Record and listen. What do you hear? Pure rich tone, unmarred by annoying surface noise. How do we achieve this miracle?

Playing surfaces of finest quality plastic are bonded to a tough sturdy core. Inside..... rugged material for strength. On the surface expensive plastic for finest tone. You get the advantage of both through Columbia's exclusive record lamination process. What does this mean to you? Columbia records give you greater listening pleasure for a much longer time."

In most recent years trademarks have been stressed on the record sleeve. Aladdin employs the magical lamp of the "Arabian Nights" fairy tale. MGM has drawn attention to "Leo the Lion." Black and White has turned to company colors for emphasis. Jubilee has concentrated on musical notes.

Emphasis on most 33 and one third R.P.M. LP sleeves have been placed on a more confined cardboard covering, similar to those affixed on record albums yet not having their endurance or height. This method however, has proven more sufficient, clean, serviceable than any sleeve ever released to the

public. The modern LP sleeve has the convenience of the record album plus the protection of the old Edison cover. The problem of announcing selections has been solved by printing the LP selection on the front cover in big bold type emphasizing description and advertising on the inside & back covers. It is a method that has proven its value by an almost unanimous satisfaction on the part of the record buying public.

Companies manufacturing 45 R.P.M.'s continue to release records in the conventional thin envelope. R.C.A. Victor, a pioneer of thirty three and a third R.P.M. (for in 1931 they released LP's titled Victor 'Program Transcriptions') now solidify their efforts toward 45's. Perhaps the cause may be found in their explanation, "On '45' you get superior tone, clarity and longer life."

And so the record sleeve continues to serve both the public and manufacturer. No radical changes have been forecast at this period, yet time is the only essence to progress.....

This article has been presented as a preface to Ray Wile's 'Directory of Record Sleeves', which will undoubtedly be one of the most important research documents of our time. In this report, Mr. Wile will present an alphabetical analysis of each sleeve noting in detail, description and material contained thereon. We predict that you will find this report enlightening-informative-instructive. Beginning in the next issue of Record Research.

RECORD RESEARCH

'Record Research' is published, Bi-Monthly at 144 Tapscott St., Brooklyn 12 New York

Annual subscription - \$1.00
Single copy - 25 cents

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Commencing with Feb. 1, 1956

'Record Research' will be increased to \$1.50 per annual subscription.

KING OLIVER

Great News! The 162 page volume of 'King Joe Oliver' is now ready thanks to the tireless efforts of Walter C. Allen and Brian A. L. Rust.

It is with great pleasure that Record Research welcomes the most erudite comprehensive documentary and discography of 'King Oliver'. This work is not just another excellent book made up of story & listings. It is an enlightening beginning to an entirely new standard in historical and discographical presentation. Messrs Allen & Rust should be congratulated on their foresight and acumen in pioneering such a movement. It is truly a wonderful experience to read a book so well versed in past fact and lore; and yet it still gives you an insight into the future possibilities of what can be done with the histories of other musical pioneers.

The volume itself has many highlights and surprises. The first pages show the compilers exactitude in obtaining their information as they list the names of scores of contributors who aided in the big project.....Over 100 literary sources are also indicated as Messrs Allen & Rust thoroughly combed these references for all known information about King Oliver. The biography of King Oliver is expeditiously divided into interesting chapters, which depict significant periods of this great jazzman's life and times. You are actually 'on the road' with Oliver as he travels from New Orleans; to Chicago; to New York where he and his respective bands entertain the public to the finest jazz.

Another part of the volume describes Oliver's character, influences, styles and compositions. The third section of this book contains the most thorough presentation of discographical facts and figures about King Oliver phonograph records. This compilation is without doubt the greatest effort to list and define the recorded works of a specific artist.

In review, this book is a pioneer in its field and more than likely it will be the model for all future works of its type. We highly recommend it not only to the King Oliver fancier but to anyone who has an interest in the new science of discography. It is a master blue print of our discographical future. How to get it!! (turn to p. 22)

Wisdom: The way to a record collector is to melt his wax heart...

-Elsie Steele

The Aladdin Record Company was formed in July 1945 on the West Coast as Philo Records by the Mesner Bros. who still head the firm. In March 1946 the firm name was changed to 'Aladdin' because Philco Radio was planning to enter the recording field & the similarity in name tended to create confusion. This change occurred at about #127 so that all previous issues were re-labeled 'Aladdin' with the same number. All issues up to & including 127 will therefore be found on both labels.

The label began with a 100 series and ran to about 212 (the last number listed in their catalogue) at about August 1947. Some early jazz was also issued on a 'Score' label, 4000 series. With the discontinuance of the 100 series at 212 a 3000 series commenced which is still being used at the present time having reached about 3300. In addition Aladdin 2000 series and Score 5000 series were almost exclusively devoted to spiritual Recordings. Country Records are issued on 'Intro' in a 6000 series and in the last year another R&B label called 'Lamp' was created employing an 8000 series and "7-11" using a 2100 series.

The company issued 78RPM & 45 RPM and has issued about a doz-

an 33 1/3 RPM LP's. One of the larger 'small companies' it is certainly one of the leaders in the R&B field in this country today. Its output has covered a wide range of jazz but the greatest part falls into the category commonly referred to as R&B at the present time. Although only about 10 yrs. old most of the early records in the 100-212 series have vanished from the scene and are quite difficult to find today. Junkshop piles will usually yield a 'Helen Humes' or a 'Lester Young' but the records of the lesser known artists are rarely seen & were probably pressed in small quantities and the distribution too was probably limited to the West Coast. These early issues rarely have master #'s either on the label or in the wax so that the 100 series is not very thoroughly documented. The master #'s which I have accumulated are in widely different series which would seem to indicate that they came from various sources with the possibility existing that these may have been purchased from one of the defunct labels of the time. The first evidence of a regular master # series appears at about 162 with a Lester Young session of six sides embracing #46 to #51. These are followed by probably eight sides by "Lightnin' Hopkins" & "Thunder Smith" from 52 to 59.-60 to 63

presumably are by Bobbie Robinson & His Tympany Six on records #169 & 170. Scattered numbers from here on indicate the series continued on so that at record #198 we have master # 232. At 194 a new master # series seems to have been started with a 4000 number and we have listed 4016 to 4019, a session by Dirty Red. #4025 & 4026 are by Wynonie Harris. Here again, it is possible that these few sides were purchased from some other company. There is also evidence of a 400 master # series & we have 403 to 405 by Amos Milburn on record #206; 455-56 by Lady Blues & the All Stars at 205 and 480-481 by Illinois Jacquet in the 3000 series which we have not listed here.

The numerical series itself is not complete with gaps occurring at 113 & 114; 139; 149; 173 & 174; 181-182; 187-188; 190 and 203.

Here then is the 100 series of Aladdin records running from July 1945 to Aug 1947. It is the hope that some of our readers will adopt this as a pet project and by correspondence with Aladdin begin to shed some light on this label. The current address of Aladdin is 451 North Canon Drive, Beverly Hills, California..

Cat. # Artist Credits

101	ILLINOIS JACQUET
102	" "
103	WYNONIE HARRIS with Johnny Otis All Stars
104	" " " " " "
105	HELEN HUMES with Bill Doggett Octet
106	" " " " " "
107	" " " " " "
108	JAY McSHANN AND HIS JAZZ MEN
109	" " " " " "
110	" " " " " "
111	JOHNNY MOORE'S THREE BLAZERS
112	" " " " " "
113	
114	
115	COUSIN JOE with Leonard Feather Heptet
116	" " " " " "
117	" " " " " "
118	" " " " " "
119	HARRY EDISON QUINTET
120	" " " " " "
121	HELEN HUMES & All Stars
122	" " " " " "
123	LESTER YOUNG BAND
124	" " " " " "
125	HELEN HUMES All Stars
126	" " " " " "
127	LESTER YOUNG BAND
128	# " " " " "
129	JOHNNY MOORE'S THREE BLAZERS
130	" " " " " "
131	JIMMY MUNDY ORCH.
132	" " " " " "
133	

Titles and Master Numbers

Flying Home-Part 1 (3A) / Flying Home-Part 2 (3B)
Uptown Boogie/ Throw It Out Of Your Mind, Baby
Around The Clock-Part 1(A3632)/ Around The Clock-Part 2 (A3633)
Cock-a-Doodle-Do/ Yonder Goes My Baby
He May Be Your Man(A2123) / Blue Prelude (A2124)
Be-Baba-Leba (A2126) / Every Now And Then (A2208)
Unlucky Woman (A2118) / JAY McSHANN'S TRIO-McShann's BoogieBlues
Walkin' Blues/ Confessin' The Blues
When I've Been Drinkin'/ Hard Workin' Man Blues
Merry Go Round Blues/ Bad Tale Blues
Baby Don't You Cry / Blazer's Boogie
Driftin' Blues / Groovy
My Love Comes Tumblin' Down/HOWARD McGHEE
& HIS BAND - Stardust (Van203)
Larceny Hearted Woman / " " " Lifestream(Van201)
Just Another Woman / " " " Intersection(Van200)
Post War Future Blues / " " " Mop Mop (Van 202)
I Blowed And Gone/ Laura
Exit Virginia Blues/ Aintcha Gonna Do It
Did You Ever Love A Woman/ Voo It
Central Ave. Boogie/ Please Let Me Forget
D.B. Blues / Lester Blows Again
These Foolish Things/ Jumpin' At Mesner's
He Don't Love Me Anymore/ Pleasing Man Blues
It's Better To Give Than to Receive/ See See Rider
It's Only A Paper Moon / After You've Gone
Lover Come Back To Me / Jammin' With Lester
You Are My First Love/ Race Track Blues
Till The Real Thing Comes Along/ Rocks In My Bed
Bumble Boogie/ One O'Clock Boogie
I Gotta Put You Down-Part 1 (132A2)/ Part 2 (132B3)

134	JACK LARUE'S QUARTET	Och Baby Blues / Baby I'm Gone
135	" " "	Specially When / Dark Eyes
136	" " "	Jammin' The Boogie / Ringside Blues
137	LESTER YOUNG BAND	New Lester Leaps In / You're Drivin' Me Crazy
138	" " "	She's Funny That Way / Lester's Be Bop
139	VELMA NELSON With Will Rowlands Orch.	If I Were An Itty Bitty Girl Part 1 / Part 2
140	" " " " " "	Love Poisoned / Pop Fly
141	" " " " " "	Early Morning Blues / Something's Done Gone Wrong
142	JO JO ADAMS with Maxwell Davis All Stars	Thursday Evening Blues / Disgusted
143	" " " " " "	Jo Jo's Troubles / Upstairs
144	" " " " " "	When I'm In My Tea / Hard Headed Woman
145	MERGER ELLINGTON ORCH.	Ditty a La Dizzy / The Willies
146	" " " " " "	Messy Bessie / She's Got Blues For Sale
147	MONTE EASTER & HIS BAND	I Love My Man / Boogie Woogie Man
148	" " " " " "	Och Lawdy Lawdy / It's Heaven
149		
150	LOUIS- CONN FIGHT	Highlights / Knockout Round
151	EFFIE SMITH with Buddy Harper's Band	Effie's Boogie / Nothing You Can Do
152	" " " " " "	Haunted By The Blues / What You Puttin' Down
153	" " " " " "	Sugar Daddy / Go Ahead With Yourself
154	AL HIBBLER with Harry Carney's All Stars	I Got It Bad / How Long Blues
155	" " " " " "	Don't Take Your Love From Me / Sposin'
156	" " " " " "	I Surrender Dear / Fat & Forty
157	HENRY HAYES FOUR KINGS	All Alone Blues / Hayes Boogie
158	T. WILLIAMS & THE ALL STARS (Willie Threats)	Angel Child Blues / Kickin' Love Around
159	AMOS MILBURN	After Midnight / Amos' Blues
160	" " " " " "	My Baby's Boogin' / Darling How Long
161	" " " " " "	Down The Road A Piece / Amos' Boogie
162	LESTER YOUNG & HIS SEXTET	Sunday (46) / S.M. Blues
163	" " " " " "	No Eyes Blues (49) / Jumpin' With Symphony Sid
164	" " " " " "	Sax-O-Be-Bop (50) / Sunny Side Of The Street (51)
165	'LIGHTNIN' HOPKINS & 'THUNDER' SMITH	Can't Do Like You Used To (52-3) / West Coast Blues (53-1)
166	'THUNDER' SMITH	L.A. Blues / Little Mama Boogie
167	'LIGHTNIN' HOPKINS	Katie Mae Blues (56-1) / That Mean Old Twister (58-1)
168	" " " " " "	I Feel So Bad (57-2) / Rocky Mountain Blues (59-1)
169	BOBBIE ROBINSON & HIS TYMPANY SIX	Pack Your Duds Baby / Goodbye Mr. Kilroy
170	" " " " " "	Meat Situation Blues (AL 60) / Disagreeable Woman Blues (AL62)
171	WYNONIE HARRIS	Mr. Blues Jumped The Rabbit / Whiskey & Jelly Roll Blues
172	" " " " " "	Rugged Road / Come Back Baby
173		
174	AMOS MILBURN	Operation Blues / Cinch Blues
175	ERNIE ANDREWS With Maxwell Davis Orch.	Be Nice (84) / How Good It Feels To Be Glad (85)
176	" " " " " "	So Good To Say Forgive Me / You Chased The Goody Goody
177	GEORGE VANN with Buddy Harper Band	The Howling Blues (88) / Jail House Blues (90)
178	" " " " " "	Down & Out Blues / Milk Cow Blues
179	ILLINOIS JACQUET	Jivin' With Jack The Bellboy (97-2) / You Left Me All Alone (96-4)
180	" " " " " "	For Europeans Only (94-4) / Big Dog (95-3)
181		
182		
183	JOHNNY MOORE'S THREE BLAZES	Drifting Blues / Till The Real Thing Comes Along
184	" " " " " "	You Are My First Love / Baby Don't You Cry
185	ERNIE ANDREWS QUINTET	Don't Blame Me / Two Kinds Of Women
186	" " " " " "	Rest Yourself / True
187		
188		
189	GERALD WILSON BAND	The Prince Strikes Back (129-1) / Whistler Blues (131-1)
190		
191	AMOS MILBURN	Money Hustlin' Woman / Real Gone
192	ERNIE ANDREWS with Maxwell Davis Trio	Trust In Me (185-2) / I Can't Get Your Lips (186-1)
193	" " " " " "	Summertime (182-2) / 'S Wonderful (187-2)
194	DIRTY RED	Mother Fuyer (4017-2) / Home Last Night (4019-2)
195	ERNIE ANDREWS with Maxwell Davis Trio	Hurry Home / Don't Hesitate Too Long
196	WYNONIE HARRIS	Ghost Of A Chance / Big City Blues
197	LONNIE JOHNSON	How Could You / Love Is The Answer
198	GATEMOUTH BROWN	Gatemouth Boogie (AL230) / After Sunset (AL232)
199	GATEMOUTH BROWN With Maxwell Davis Orch.	Guitar In My Hands / Without Me Baby
200	LESTER YOUNG SEXTET	Jumpin At The Woodside / One O'Clock Jump
201	AMOS MILBURN	My Love Is Limited / Blues At Sundown
202	" " " " " "	Sad & Blue / That's My Chick
203		
204	'LIGHTNIN' HOPKINS	Fast Mail Rambler (223) / Thinkin' and Worryin' (224)
205	LADY BLUES & Her All Stars	Hello Baby (456) / Don't You Know I Want To Love You (455)
206	AMOS MILBURN	Train Time Blues (403) / Bye Bye Boogie (405)
207	DIRTY RED	You Done Me Wrong (4018) / Hotel Boogie (4016)
208	WYNONIE HARRIS	You Got To Get Yourself A Job Girl (4025) / Hard Ridin' Mama (4026)
209	'LIGHTNIN' HOPKINS	Down Now Baby (221) / Play With Your Poodle (222)
210	EDW. 'BUNKY' REDDING with Red Saunders Stars	Bunky's Blues / My Gal Lil
211	AMOS MILBURN	I Still Love You / Pool Playing Blues
212	LESTER YOUNG SEXTET	Easy Does It / Confessin'

***** THE JELLY ROLL MORTON PIANO-ROLLOGRAPHY *****

Rolls for Jan. 1921

- It has been rumored that Jelly Roll Morton may have cut some rolls for the Owens Player Roll Company of Kansas City Missouri in Jan. 1921, one roll being 'Tom Cat Blues'. Can any of our readers supply information on the Owens company?

Rolls for Sept. 1924

- Vocalstyle 50479 LONDON BLUES & Blues (Jelly Roll Morton)
- " 50480 KING PORTER- A Stomp (Jelly Roll Morton)
- " 12973 MR. JELLY LORD-Blues (Melrose-Morton)
- " 12975 TIN ROOF BLUES (Melrose-Kings)

Record Transcriptions

RLP 1018; LonE AL3519;
Can 4021, JD 001

RLP 1018; LonE AL3519;

Rolls for Nov. 1924

- Vocalstyle 50481 SCHREVEPORT STOMP (Jelly Roll Morton)
- " 50485 STRATFORD HUNTCH (Jelly Roll Morton)

Record Transcriptions

RLP 1018; LonE AL3519;
HJCA HC607; Bilt 1035;
JCI L104

RLP 1018; LonE AL3519;
HJCA HC607; Bilt 1035;

Record Transcriptions

RLP 1018; LonE AL3519;
JD 001

RLP 1018; LonE AL3519;
CI 5006

50487 GRANDPA'S SPELLS (Jelly Roll Morton)

Rolls for Oct. 1926

QRS 3674 DEAD MAN BLUES

QRS 3675

MIDNIGHT MAMA- Blues-Fox Trot

Key to abbreviations for the Record Transcriptions:

- RLP-Riverside Long Playing; LonE-London(English); JB-Jazz Document; Bilt-Biltmore;
- HJCA-Hot Jazz Club Of America; CI-Circle; JCI-Jazz Collector

Concerning Vocalstyle Roll Nos 50482, 50483, 50484, 50486 and 12974:

These gaps are not by Jelly Roll Morton

Tin Roof Blues:

According to hearsay an unissued Jelly Roll Morton Test roll of this item was owned by one of our West coast residents. This may or may not be the roll that was transcribed to the RLP and LonE Long Playing records.

Dead Man Blues:

Some mention has been made that the roll indicates the title as 'Dead Man Blues No. 2' Can anyone substantiate this listing?

Dating Of Rolls:

This information was obtained from piano roll supplements and more than likely were release dates. Of interest is the fact that numerals 1026 appear toward the upper left corner of the label on the box which housed the 'Midnight Mama' roll.

Transcriptions:

As seen above London Blues, Mr. Jelly Lord and Schreveport Stomp have never been transcribed. The majority of the other rolls were transcribed by Riverside from the actual roll.

MUSIC ROLL COMPANIES IN MERIDEN CONNECTICUT by George Blacker

This metropolis had the distinction of being the center for many of our largest music roll industries. Mr. George Blacker of Cheshire Conn. has graciously supplied us with significant research information which he obtained from old Meriden business directories. We quote Mr. Blacker:

" 1915 - Listed under 'Pianos & Musical Merchandise' - Wilcox & White Co., Cambridge & Griswold Streets. They made an external roll playing mechanism which could be attached to a standard piano as desired. It apparently had 'fingers' that struck the desired keys on the piano to which it was attached. Later they made pianos with internal player mechanisms. In a book called - 'A Century of Meriden', compiled by G. Bancroft Gillespie & George M. Curtis, published in 1906 by the Journal Publishing Company, it is claimed that E.H. White of Wilcox & White conceived the idea of mechanically playing pianos via music rolls in 1895. The result was the external attachment mentioned above, and later the player piano with internal roll mechanisms. It was tentatively established by an old resident that Wilcox & White made music rolls. This statement was apparently confirmed by a photograph in the book from which I quoted above which was captioned 'Wilcox & White's Music Room'. The room was filled with boxed music rolls.

1917 - Listed under 'Piano Mfrs.' - the Mathushak Piano Mfg. Co., 15 1/2 E. Main St. I couldn't establish whether they made rolls or not. They had a music store in which they sold pianos, phonographs, records, etc.

***** (continued on Page 12) *****

MIKE BERNARD 88 Note

US 65711B 'Lemon Drops'
Carl Kendziora, Harrison NY
treats us to our first Mike Bernard roll listing. Mike, now deceased, was one of the greatest ragtime performers during the early decades. Except for a few old Columbia phonograph records his art has remained unheralded & unsung. The addition of music rolls to his recording repertoire is indeed welcome information.

EUBIE BLAKE (see PR #1, 3 & 5)
John Baker, Columbus Ohio
adds another Eubie Blake music roll to the growing list. Melodee 4199 Crazy Blues (Bradford)

SEGER ELLIS

The mention of the above artist usually suggests a prolific recording ballad singer comparable to the crooning styles of Gene Austin, Jack Smith or Dick Robertson. However, Ellis had an exceptional feel for jazz piano & he apparently kept this skill subordinate in order to favor his vocalizations. John Baker advises us that he has two 'terrific' music roll versions of 'Texas Wail' by Seger Ellis; one being on QRS 3889 and the other on US 44371. According to Baker the rolls, musically speaking, are similar but not identical. Both rolls list Music Seger Ellis; words QRS Co... The above were released ca. 5/27

CLIFF JACKSON

This fine pianist cut at least one roll for the Melodee Music roll Co: Melodee 47283 She Belongs To Me (Johnson, Razaf&Dennker)

-LK

CLARENCE WILLIAMS

John Baker lists these rolls:
QRS 2172 Sugar Blues
QRS 2248 My Pillow And Me
QRS 2586 Kansas City Man Blues

'2172' credited to Clarence Williams-composer, Lucy Fletcher-words
'2248' to 'Brynn, Smith & Williams'
'2586' to 'Johnson & Williams' Sugar Blues' was released ca. April 1923.

Wanted: Information on these Atlas Music Roll artists..
'Finisher' Johnson who cut such rolls as St. Louis Bl, Old Folks Shuffle etc, and 'Friendly' Tate who made Heavy Burden Bl, On Decoration Day etc. Their span of activity seemed to be early 1927.

JOHNNY DUNN'S ORIGINAL JAZZHOUNDS

CoA3579 of Feb 23, 1922
 80214-2 Put And Take
 80215-2 Moanful Blues
 Instrumentation: tp; sax; cl; tmb; violin; p; & bj
 In the past there has been varied pro and con statements whether the above coupling is an authentic 'Dunn' organization. Of interest is an initial declaration made by Perry Bradford in 'Jazz Information' & 'New Hot Discog' (1948) "According to Perry Bradford, this coupling was recorded by a Sam Wooding group and not Johnny Dunn". Aural Evidence appears to bear out Bradford's statement and excerpts from the following 'Defender' insert may corroborate it. "Sam Wooding's Society Synopators....has been employed by Perry Bradford for the Columbia Recording company.... The members of the band were Elmer Chambers-cornet; Rollen Smith-sax; Charles E. Jackson-violin; R.H. Horton-tmb; Charles Dixon-banjo; Sam Wooding-piano; Joe Young-drums" (5/13/22) The proximity of the newspaper date and the Columbia recording date seems to single out the above recordings as the problematic Wooding coupling. However in the interests of definitive record research it may be that a Wooding organization provided some orchestral accompaniments for Blues singers Mary Stafford & Edith Wilson, both of whom were waxing platters for Columbia during this time

HIT OF THE WEEK- Unfinished Business

"In the pages of the late lamented Canadian 'Record Exchange' Hil-ding Bergquist and I tried to give a little insight into the operations of the old 'Hit of the Week' record. We published a listing of what we called the 'Letter' series, and at that time hoped to continue later with a complete listing of the '1000' series of HOW recordings. However, numerous gaps still need filling in this series, and details are needed of the titles and recordings groups for the following numbers:
 1000-1018, 1020, 1024, 1025, 1028-1035, 1038-1040, 1042, 1044, 1047-1049, 1051, 1052, 1054-1055, 1058-1060, 1062, 1064-1069, 1072, 1073, 1078, 1079, 1085, 1092, 1095, 1096, 1098, 1099, 1103, 1106-1110, 1114, 1115, 1119, 1123, 1129-1131, 1138-1141.

I would be pleased to hear from anyone who can shed any light on these blanks, or who has any interesting comment or other data on the Hit Of The Week Label. Please write to me at 223 Ontario Street, Apt 9, St Catharines, Ontario, Canada or care of 'Record Research' - JOHN R. NELSON

LEADBELLY

Ray Wile of Flushing N.Y. reports: "Sometime about 1944 or 1945 Musi-craft cut eight sides (in addition to the album that they already had issued) sung by Leadbelly. These were to have been issued in album form but apparently were not.

Musi-craft Album #67

Mus 310 Yellow Gal (issued)
 " " When The Boys Were On The Western Plains (issued)
 Mus 311 Roberta
 " " John Hardy
 Mus 312 Where Did You Sleep Last Night
 " " In New Orleans
 Mus 313 Pretty Flower In Your Backyard
 " " Bill Brady

Although all eight sides were listed in the 1945 Musi-craft catalogue, apparently only #310 was issued and was the only title carried in later issues.

The United States Record Corporation issued a long playing recording in 1954 which included all eight of the above titles. Aural checking proved that #310 was on this disc and it seems likely that the remaining titles are the same - even being listed in the same order as the original Musi-craft listing. The USRC item is: Allegro-Elite L.P. Record #4027

Leadbelly's Sinful Songs

More recently USRC has reissued this record under its Royale label as by the Lonesome Blues Singer.

Royale #18131 - Blues Songs by Lonesome Blues Singer "....."

NEW ORLEANS JAZZ BAND (see RR#4p10)

-Ken Hulsizer of Columbus Ohio... provides the following info:
 'Hot Sax' (C.H. Booker) 5788-2P (2132)
 Dixie Jazz Band-Oriole 315.
 The first number given is in the periphery and the second number 2132 is on the label.

Derek Coller of Essex England adds, "My files give 'Ja Da Medley' with take letter 6091a, but have no note of source of this information. In 'Playback' April 1949 it was stated that Eddie Edwards did not record with this group.

'Camel Walk' was listed on Canadian Gennett 10094 with matrix number of 6216-1. Also stamped in the wax were the numbers 21107A; 8429A; and 22056B"

JIMMIE RODGERS (RR#4,p.11)

Derek Coller also provides these details:

"I expect you will have several letters on this subject. (yes-Ed.) It was certainly a popular one in the 'Melody Maker' in 1948/1949! L.A. July 1930

54867-1 Blue Yodel No. 9

Regal Zonophone MR3208

- 12 -

JIMMIE RODGERS (Continued)

Louis Armstrong (MM19Nov49) said it was he on trumpet and Earl Hines claims to be on piano. Derrick Stewart-Baxter & H. Meunier Harris (MM03Dec49) listed some excellent reasons for it not being Louis & Hines! It seems to be generally accepted that the trumpet player on this side sounds like Armstrong, but whether it is the original or a copyist has hardly been settled. Other suggestions have included Jack Purvis & Benny Strickler. Is 'Standin' On The Corner' by Rodgers from the same session? I have a note that this has an Armstrong-like trumpet also."

CHARLIE LINCOLN

Anita Sheer of 151 W74 St. NYC would particularly welcome any information about Blues singer, Charlie Lincoln who recorded 'Jealous Hearted Blues' W145103-2 / 'My Wife Drove Me From My Door' W145106-1 for Columbia 14305, about Nov. 1927.... Miss Sheer states that this artist has a vocal quality approximating the sonorous baritone stylings of the superbe Jim Jackson. Lincoln has a guitar accompaniment. Composer credits do not appear on the label.

Musio Roll Companies, Meriden.... (continued from page 11)
 1918 - The Aeolian Co., Tremont & Cambridge Streets. Apparently a division of Aeolian-Records, they did make rolls. Another concern, Universal Music Co, shared the Aeolian address in the same directory. I saw Aeolian 'Pianola' ads here & there.
 1924 - Listed under 'Piano Mfr's' E. Sandner & Son, 126 Britannia Street. They may have made rolls, but I couldn't find anything definite.
 1927 - ORS Recording Laboratories, 61 Colony Street. They may have made rolls here, too. Geo. Blacker

LOOKING BACKWARDS. LK

New York Star, March 1, 1913.....
 "Wilber C. Sweetman, original Rag-time Clarinetist- Direction: Chas. Beerbower; Management: Jo Paige Smith. Feb. 17 - Attleboro, Mass."

"Sophie Tucker - was the 'Mary Garden of Ragtime' - Now 'The Good Luck Girl'!...?"

"Eddie Cantor and Georgie Jessel, with the Kid Kabaretters, are saying 'goodbye' to their friends... They are about to leave on a tour through the West, not returning until next December."

CONTINENTAL JAZZ DISCOLOGY

A COLUMN DEDICATED TO THE DISCOGRAPHICAL DEVOTEE OF EUROPEAN-RECORDED JAZZ WITH ESPECIAL EMPHASIS ON THE PERIOD ENCOMPASSED BY THE GREAT WARS

BY
HAROLD FLAKSER

THE ENGLISH RECORDING OF THOMAS "FATS" WALLER, 1938-1939, ADDITIONS AND CORRECTIONS TO "THE MUSIC OF THOMAS "FATS" WALLER: A DISCOGRAPHY" (Revised Ed.) (Sept., 1953)

PART I: The 1938-recorded sides

The personnel listed for the 6 English-recorded "Fats" Waller and His Continental Rhythms band sides (pages 26-27) is correct in general; however the personnel and instrumentation is collective only and should not apply to all 6 sides. An aural auditioning of these 6 sides indicates the following instrumentations:

- (1) Organ, Vol: Thomas "Fats" Waller; tpt: Dave Wilking; tbn: George Chisholm; ts: Alfie Kahn or Ian Sheppard; g: Alan Ferguson; Bass: Len Harrison; dms: Harry Schneider
- (2) Organ, Vol: Thomas "Fats" Waller; tpt: Dave Wilkins; ts: Alfie Kahn or Ian Sheppard; dms: Edmundo Ross; Bass, G: Same as (1)
- (3) Piano, Vol: Thomas "Fats" Waller; tpt: Dave Wilkins; tbn: George Chisholm; clt: Alfie Kahn; ts: Ian Sheppard; Bass, G, drums: Same as (2)
- (4) Piano, Vol: Thomas "Fats" Waller; tpt: Dave Wilking; tbn: George Chisholm; vln: Ian Sheppard; clt: Alfie Kahn; Bass, g, drums: Same as (2)
- (5) Piano, Celeste, Vol: Thomas "Fats" Waller; tpt: Dave Wilkins; vln: Ian Sheppard; clt: Alfie Kahn; Bass, g, drums: Same as (2)
- (6) Piano, vol: Thomas "Fats" Waller; tpt: Dave Wilkins; tbn: George Chisholm; ts: Alfie Kahn or Ian Sheppard; Bass, G, drums: Same as (2)

London, England, August 22nd (a) 1938

- | | | |
|--------------------|---------------------------|---|
| (1) OEA 6383-1 (b) | Don't Try Your Jive On Me | HMV(E) BD5415; HMV(AU) EA2189; HMV(Irish) IM1020; Eb(G) EG:6389, 7584; Alberti-Special Record(G) L.BD 5415; Bd B10100; Vi(L.P.) LPT3040 |
| (2) OEA 6384-2 (b) | Ain't Misbehavin' | HMV(E) Bd5415; HMV(Au) EA2189; HMV(Irish) IM1020; E1(G) EG:6389, 7584; Bb B10288 |
| (3) OEA 6701-1 | Flat Foot Floogie | HMV(E) Bd5399; E1(G) EG6557 |
| (4) OEA 6702-1 | Pent Up In A Penthouse | HMV(E) Bd5399; E1(G) EG6557; HMV(Au) EA 2245 |
| (5) OEA 6703-1 | Music, Maestro, Please | HMV(E) Bd5398; E1(G) EG6556; HMV(Au) EA2245 |
| (6) OEA 6704-1 (b) | A-Tisket, A-Tasket | HMV(E) Bd5398; E1(G) EG6556 |

FOOTNOTES:

- (a) The John R.T. Davies compilation credits these 6 sides to Aug. 21st. However, "Melody Maker" (Aug. 27, 1938, p.11) credits the 6 sides to a Sunday session. "Melody Maker" appearing every Friday, this would place the session squarely on the 22nd. Would any of our English readers care to comment on this?
- (b) Can any of our readers identify the tenor saxist on OEA:6383-1, 6384-2, and 6704-1? Is it Alfie Kahn or Ian Sheppard?

"Fats" also recorded 8 additional titles during his brief summer sojourn in England in 1938 - 6 of which were organ solo Negro spirituals and 2, organ accompaniments to vocalist Adelaide Hall. The John R.T. Davies compilation erroneously credits these organ sides to the same date as the band sides. If this date be accepted as the definitive one, then by summing up the number of takes for the 14 different titles, we should arrive at the staggering minimum of 25 sides - supposedly recorded during the course of one day! In an attempt to clear up this confusion, this discographer has perused all August and September, 1938, issues of the English weekly periodical "Melody Maker", and has found in the Sept. 10th, issue (p.11, col.6) the following illuminating details:

"In this Broadcast, he ("Fats" Waller) will be partnered by Adelaide Hall, who also figures in the news of another recording session "Fats" has made in London..."

"Last Week (*) at the HMV Studios the two of them (Fats Waller and Adelaide Hall) recorded 'I Can't Give You Anything But Love' and 'That Old Feeling'...."

"Fats" also recorded 6 Negro spiritual numbers at the organ making a vocal and non-vocal version of each title. The number were....

"Four of the six orchestral sides previously (*) waxed at Abbey Road...."

NOTE: (*) This would place the recording date between approximately Aug. 30-Sept. 4th

Organ Solos: Thomas "Fats" Waller

- | | | London, England, Recorded during week ending Sept. 4th, 1938 |
|--------------|-----------------------------|--|
| OEA6385-3 | Swing Low, Sweet Chariot | HMV(E) B8818; EL(G) EG6647; Vi 27458; Jolly Roger(L.P.)5037 |
| OEA6386-3 | All God's Chillun Got Wings | HMV(E) B8818; Vi 27460; Jolly Roger (L.P.)5037 |
| OEA6387-3(a) | Go Down Moses | HMV(E) B8816; Vi 27458; Gr(F) K8214; Jolly Roger(L.P.)5037 |
| OEA6388-3 | Deep River | HMV(E) B8816; Vi 27459 (b); Gr(F) K8214; EL(G) EG6647; Jolly Roger (L.P.) 5037 |
| OEA6389-2 | Water Boy | HMV(E) B8845; Vi 27460; Jolly Roger (L.P.) 5037 |
| OEA6390-1 | Lonesome Road | HMV(E) B8845; Vi 27459; Jolly Roger (L.P.) 5037 |

NOTES: (a) Davies' compilation erroneously credits OEA 6387-3 to EL(G) EG6647

- (b) Vi 27459-A (Deep River) is the only Vi side bearing no visible matrix number. Vi:27458, 27459, 27460 constitute album P72. It should be noted that the 6 organ solos issued were the non-vocal versions.

Latest news is that the 6 organ solo sides (OEA6385-6390) and the 6 band sides have been included on a 12" L.P. (VSK-FELP 133).

(continental Jazz Discology- continued)

Vol: Adelaide Hall; organ, vol. encouragement: Thomas "Fats" Waller.

London, England, Recorded during week ending Sept. 4th, 1938

CEA6391-1 That Old Feeling

HMV(E,Au) B8849

CEA6392-2 I Can't Give You Anything But Love HMV(E,Au) B8849

Can any of our readers explain the numerical allocation of matrix numbers by HMV of a 6300 and 6700 series to sides recorded not only within approximately two weeks of each other but actually on the same day?

Part II: The 1939-recorded sides

Notes on the "private session" credited by John R.T. Davies to June 12th (p.28)

During Waller's three-month second sojourn in England (Mar.-June, 1939), two known recording sessions took place, one shortly after "Fats" arrival in London and the second, one day before Waller's departure from England. The one-paragraphed note adverting to this private session is, in part, incorrect - at least as far as the recording date is concerned. The titles alleged to have been made in London on June 12, 1939, were actually made 10 or 11 weeks previously. The note implies that this session took place on a Sunday (June 13th falling on a Monday) - whereas this private session actually took place on a Monday, either on March 28th or April 4th at trumpeter Billy Higgs' private recording studio located at 8-9, Carlisle Street, Soho, W.1, London. The Great One was not even in London on June 12th, having just concluded a provincial tour, which included Manchester and Newcastle, returning to London just in time to wend his way to Abbey Road Studios, one day before his departure from England.

This session was reported in "Melody Maker" (April 8, 1939, p.7). Actually, not nine sides as listed but 10 of Waller's compositions were recorded at this session, accompaniment by drummer Johnny Marks.

Piano, Vol*: Thomas "Fats" Waller; dms: Johnny Marks

London, England, March 28 or April 4, 1939

MM406	What A Pretty Miss (a)	Unissued
MM407	You Can't Have Your Cake And Eat It *	Tempo(E) A76; Circle R3005(b); Jazz Society(F) AA576
RM 13	Not There-Right There *	Tempo(E) A76; Circle R3005(b); Jazz Society(F) AA576
	Cottage in the Rain *	Ristic 8
	Piccadilly, Chelsea, Soho, Bond Street, Limehouse, Whitechapel constitute the unissued version of the six-sided "London Suite".	

FOOTNOTES: (a) This side was omitted from the Davies compilation

(b) The "A" and "B" sides of the Circle issue bear the numbers NY-132 and NY-133, respectively.

Piano: Thomas "Fats" Waller; dms: Max Lewin

London, England, June 13, 1939

CEA7878-1	Piccadilly	HMV(E) B10059;EL(G) EG7630; HMV(Sw) HE2721
CEA7879-1	Chelsea	HMV(E) B10059;EL(G) EG7630; HMV(Sw) HE2721
CEA7880-1	Soho	HMV(E) B10060;E1(G) EG7631; HMV(Sw) HE2722
CEA7881-1	Bond Street	HMV(E) B10060;E1(G) EG7631; HMV(Sw) HE2722
CEA7882-1	Limehouse	HMV(E) B10061;E1(G) EG7632; HMV(Sw) HE2723
CEA7883-1	Whitechapel	HMV(E) B10061;E1(G) EG7632; HMV(Sw) HE2723

Organ, Vol: Thomas "Fats" Waller

London, England, June 13, 1939

CEA7982-2 Snake Dreams of Your HMV(E) B8967

CEA7983-1 You Can't Have Your Cake and Eat It HMV(E) B8967

The two-sentence addendum at this point (p.28) adverting to other titles made on this day (i.e., June 13) "and the next day" is probably, in part, apocryphal, Fats having departed England on June 14th on the Ile de France. It hardly seems probable that Fats recorded on the very day of his departure.

REX STEWART QUINTET

ST2220/1 ("R.R.", Vol. I, No.3-June, 1955, p.10) were also released on Calson (It) TZ3018

GREGOR ET SES GREGORIENS

Add for U1(F) SU5004 ("R.R.", Vol.1, No.5, Oct., 1955 p.13) matrix nos. p76417 and P76419, respectively-recorded, Paris, ca. March, 1933.

GEORG ENDERS ORKESTER

Swedish jazzophile Leif Anderson has submitted additional-although incomplete- details on the 2 Georg Enders sides (649 - Tiger Rag/653 - Black and Tan Fantasi - Son(N)192). Mr. Anderson states that these sides are not Norwegian in origin but Swedish, having been recorded in Stockholm, ca. 1935-1936. Mr. Anderson further states that Enders himself had probably very little to do with the session, "he being a leader of review pit bands and the like".

An incomplete personnel listing give the following:

Vln: Folke Andersson; acc: Nisse Lind; tpt: Gosta Redlig

(Mr. Anderson has generously promised this column an attempt to identify the rest of the personnel.)

NOTE: The earliest Sonora recording - as a matter of fact, the earliest Swedish recordings - listed in Nicolausson's "Svensk Jazz Diskografi", stem from a 1935 session (p.40) on Son 3116 by the "All Star Orchestra". Matrix nos. are 1448/9. The mid-600 matrix numbers of the Enders sides would seem to place the recording date of these sides in 1933 making these sides the earliest known examples of Swedish-recorded jazz.

Address inquiries to Mr. Harold Flakser, 8100-Bay Parkway, Brooklyn 14 New York, U.S.A.

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BLACK SWAN CATALOGUE

Cat.#	Master No.	Artist & Accom credits	Title and composer credits	Alternates
2010	pl14 ¹	ETHEL WATERS-Cordy Williams'	OH DADDY (Russell-Herbert)	Para 12169
"	pl15 ¹	" " " " " "	DOWN HOME BLUES (Tom Delaney)	" "
Note: a BC copy, yellow label, label A classification.... An APA copy has a black label which is of a C classification and has masters of pl14 ² & pl15 ² , indicating 2nd takes of the above item.				
2010	pl14 ¹	ETHEL WATERS and The Jazz Masters	OH DADDY (Russell-Herbert)	" "
"	pl15 ¹	" " " " " "	DOWN HOME BLUES (Tom Delaney)	" "
Note: Observe the change in accomp. credits of the above items. This item is a BC copy, wing-label classification B..				
2011	pl19 ²	EDDIE GRAY-Tenor with Orchestra-Henderson's Novelty Orchestra.	I LIKE YOU (Because You Have Such Loving Ways) (Farrell & Hatch)	Para 12137
"	pl18 ²	" " " " " "	WHY DID YOU MAKE A PLAYTHING OF ME (J. Berni Barbour)	" "
Note: A BC copy, yellow label, classification A..... ABS has pl18 ¹ for second side.				
2011	no masters seen	INEZ RICHARDSON AND EDDIE GRAY	I LIKE YOU	? ?
"	" " " "	Piano acc. Fletcher Henderson	WHY DID YOU MAKE A PLAYTHING OF ME	" "
Note: listing of BS...The addition of Miss Richardson to the 2011 catalogue No. is a most unusual phenomenon (this item originally listed in Jazzfinder Aug. '48 p.22)				
2012	pl22 ¹ pl22-1	REVELLA E. HUGHES-Black Swan Trio,	WITH THE COMING OF TOMORROW	Para 12101
"	pl23 ³ pl23-3	Soprano with violin, cello, piano acc.	(Creamer & Layton)	" "
Note: A BC copy, yellow label, classification A				
2013	pl28 ² pl28-2	J. ARTHUR GAINES, Tenor, Black Swan Trio	SINCE YOU WENT AWAY	Para 12114
"	pl29 ² pl29-2	" " " " " "	(Rosamond & James W. Johnson)	" "
Note: APA copy, label A classification				
2014	?	BLACK SWAN DANCE ORCHESTRA	PRETTY WAYS	? ?
"	?	" " " " " "	THERE AIN'T NOTHIN' GONNA TAKE THE PLACE OF LOVE	? ?
Note: Information derived from TMJ (more details are requested)				
2015	?	MARIANNA JOHNSON	THE ROSARY	Para 12112
"	?	" " " " " "	SORTER MISS YOU	" "
Note: Information derived from TMJ (more details are requested)				
2016	pl40 ¹ pl40-1	FOUR HARMONY KINGS-Vocal Quartette	AIN'T IT A SHAME (Anonymous)	Para 12104
"	pl43 ² pl43-2	" " " " " "	GOODNIGHT ANGELINE (Sissle & Blake)	" "
Note: BC copy, wing label classification B.....APA has label A & label C. According to APA the 'Goodnight Angeline' recording has pl43-2 on the label and pl42 ² in wax (e.g. label C)				
2017	108-1	GEORGIA GORHAM-Soprano With Orch-Black Swan Orch.	A LITTLE KIND TREATMENT (Is Exactly What I Need) (Maceo Pinkard)	? ?
"	109-2	" " " " " "	BROADWAY BLUES (Berlin)	? ?
Note: WCA copy, label C Classification... According to Walter, a handwritten "9" obliterates an "8" on (Broadway Blues); thus 109-2				
2018	pl36 ²	KATIE CRIPPEN-Henderson's Novelty Orchestra	THAT'S MY CUP BLUES (Al & Astor Morgan)	Para 12129
"	pl37 ¹	" " " " " "	WHEN IT'S TOO LATE (You Gonna Miss Me Daddy) (Spikes)	" "
Note: BC copy, yellow label, Classification A...				
2019	pl20 ¹ pl20-1	ALBERTA HUNTER and Ray's Dreamland Orchestra	HE'S A DARN GOOD MAN (To Have Hanging 'Round) (Jones-Taylor)	Para 12014
"	pl25 ³	" " " " " "	SOME DAY SWEETHEART (Spikes)	" 12012
Note: WCA copy, Classification C....takes 2 of both sides also reported in literature. May be on previous pressings (label A) ??? ... Observe that this is the first example of Black Swan appearing on Paramount's 12000 series instead of Para 12100 (which had been the case with the numbers before Black Swan 2019)				
2020	pl59	EDDIE GRAY -Tenor With Orch.	YOU'VE GOT WHAT I'VE BEEN	Para 12138
"	pl60	James P. Johnson's Harmony Eight	LOOKING FOR	" "
Note: BC copy, label A classification.... APA listing, Label C Classification. (APA reports that label lists "Jas" instead of 'James')				
2021	pl47 ¹ pl47-1	ETHEL WATERS And The Jazz Masters	THERE'LL BE SOME CHANGES MADE	Para 12170
"	pl46 ¹ pl46-1	" " " " " "	(Higgins & Overstreet)	" "
Note: above is WCA copy, label B Classification... Another copy owned by BC is label A... and a third copy of the above listed by APA is a label C Classification.. APA reports that 'There'll Be Some Changes Made' supposedly the-A side on label A & B is listed as the -B side. 'One Man Nan' has the same discrepancy. APA further advises "By aural evidence, these sides are correctly labeled as to title despite discrepancy between-A's and -B's in wax and on labels; played the record to make sure"				
Keys to Abbreviations which appear above: WCA-Walter C. Allen; APA-Alden P. Armagnac; BC-Bob Colton; TMJ-Talking Machine Journal; BS-Bill Stamm (Classification designations-see p.6 of RR#5)				
Release dating for above 12 Catalogue Nos (approx.)... from July 1921 to Nov. 1921				

TRIBUTE TO THE AGENT

Seldom has there been any publicity paid to the managerial agent who through his business cognizance serves the artist and the public. We have asked Mr. Harrison Smith to provide us with a partial listing of artists who were under his managerial jurisdiction, at one time or another, during his 40-odd years in show business. We believe that the following list (which reads like a "who's who" in show business) will be of particular interest to our readers. Mr. Smith, to the best of his memory, indicates whether the artist is deceased. (via an asterisk *)

Lil Armstrong	4 Kings Of Harmony	Lizzie Miles	*'Sweet Pea' Spivey
Josephine Baker	4 Wanderers	*Bubber Miley	Victoria Spivey
Danny Barker	Duke Ellington	Missourians	Wilbur Sweatman
*Stanley Bennett	*Roy Evans	Billy Mitchell	Sunshine Sammy
*Berry Brothers	Otto Hardwick	Mantan Moreland	Tip, Tap & Toe
Bob Blake	*Jimmy Harrison	*Jelly Roll Morton	*Snake Hips Tucker
*Jules Bledsoe	*Gergette Harvey	Benny Nawahi	*Jimmie Wade
Ben Booz	Lucille Hegamin	*Dave Nelson	*Fats Waller
Shelton Brooks	*Fletcher Henderson	*Ted Nixon	*Chick Webb
Bill Brown Brownies	Frances Hereford	*King Oliver	Elizabeth Welch
Claire Campbell	Juan Hernandez	Orig. Cotton Club Ork	Mae West
Jack Celestin	*Chippy Hill	Orig. Red Caps	*J. Cerdy Williams
Tommy Christian	*Gilbert Holland	*Pan American Four	*Corky Williams
Cloud's Nate Heaters	Revella Hughes	Patent Leather Kids	Fess Williams
Herbert Coleman	Zaidee Jackson	Benny Payne	*Garland Wilson
Jay Bird Coleman	*Belly James	Polham Health Inn Review	*Lena Wilson
Willie Grenger	Eva Jessye Choir	*Pete 'Our Gang Dog'	Billie Young
*Creators	*Jenkins & Jenkins	*Evelyn Preer	and den't
*Vaughn DeLeath	Caroline Johnson	Fats Pichon	forget Lil' Farina
Dixie Songbirds	Charlie Johnson	*Billie Powers	
Dusty Drake	Hall Johnson Choir	QRS Record Boys	
*Honey Duke	J.C. Johnson	Red Caps Orch.	
*Johnny Dunn	Alberta Jones	Ellsworth Reynolds	
Todd Duncan	Cheri LaMarr	*Issy Ringgold	
*Maude DeForrest	Cora LaRedd	*Bill Robinson	
*Carl Fenton	Long & Short	*Will Rogers	
Felix Ferdinando	*Fred Longshaw	Elizabeth Smith	
Stepin Fetchit	*Johnny Lee Long	Leslie Scott	
*W.C. Fields	*Johnny Marvin	Valaida Snow	
*Fields & Hall	*Mitsi Mason	Eddie South	

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Attention: owing to space limitations... the INDEX of RR articles did not appear but will be scheduled for next issue

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